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THE DECORATOR AND FURNISHER.

LAMPS AND OVER-SHADES.

By M. F. HARMON.

THE lighting of our drawing-rooms has almost reached the dignity of an art, and in many households it is the subject of much study and no little experimenting. While the modest German student lamp, which heralded our emancipation from the gas "drop light," is still without doubt the best light to read by, it has been almost entirely superseded by a great variety of lamps of vastly different style and pattern. The banquet lamp is frequently made from marble vases, many of them antiques, and mounted elaborately either in silver, brass or ormolu. One of these, in the popular Empire style, is of pale yellow Vienna marble, and another of the pink Numidian marble in the form of a Corinthian column with a base of metal and a capital of ormolu. There are many beautiful lamps of similar shape and style, however, which are much less costly, those in wrought-iron being perhaps the most popular.

tion of almost every flower that grows, from rich tulips and lilies and roses to the fine small wild flowers which are made up into garlands carelessly laid upon a foundation of net or paper. The stiff set arrangement of the flowers is not so popular as formerly.

A lovely shade of delicate silk gauze in yellow is easily made and very durable. A strip of the gauze a little over a yard in length, about 37 inches, and not quite a quarter of a yard in depth, should have a narrow hem turned up at the lower edge, and this should have a row of button-holing in twisted silk to match the gauze. Into this button-holing a fringe of the silk is to be crocheted, and the top finished with a thick crocheted frill of the same. The effect of this over-shade is very delicate and beautiful when the lamp is lighted, while it is very ornamental in itself, especially on a lamp of wrought-iron, the black and yellow contrasting admirably. An over-shade of this kind sells for \$5 in the shops, but it may be made at home for much less.

Another simple shade is made of wide valenciennes lace nine inches deep, and consists of two ruffles, one above the other. The lower ruffle is one yard and thirty-two inches in fullness, and has a white elastic cord run through the top of the lace; this is to be slipped over the porcelain shade. The upper ruffle



WINTER—A DECORATIVE SUGGESTION—AFTER A DRAWING BY TH. METZKOFF, MUNICH.

If one possesses a rare piece of china, no matter what its shape, whether a vase or bowl, high or low, it may be mounted in brass, a receptacle made for the oil, burner, chimney and shade added, and a lamp is the result.

It is hardly necessary to go to so much trouble, however, in these days of moderate prices, when a table lamp with china bowl and brass mounting may be bought for \$6 and \$7. The brass is dipped in a solution of lacquer which renders it proof against the tarnishing action of the air, and it needs no cleaning save an occasional dusting with a damp cloth.

The beauty of many lamps is vested in the over-shades, and these may be as gorgeous as one pleases. They may be made of silk or lace, or flowers, and many paper ones are decidedly decorative.

There is an interesting little shop in New York devoted entirely to the sale of lamps, candelabra and over-shades, and a walk through its crowded aisles is like a glimpse of fairy land, so brilliant is it with gay flowers and the glitter of china and glass. The over-shades for lamps and candles are made in imita-

tion of almost every flower that grows, from rich tulips and lilies and roses to the fine small wild flowers which are made up into garlands carelessly laid upon a foundation of net or paper. The stiff set arrangement of the flowers is not so popular as formerly. A lovely shade of delicate silk gauze in yellow is easily made and very durable. A strip of the gauze a little over a yard in length, about 37 inches, and not quite a quarter of a yard in depth, should have a narrow hem turned up at the lower edge, and this should have a row of button-holing in twisted silk to match the gauze. Into this button-holing a fringe of the silk is to be crocheted, and the top finished with a thick crocheted frill of the same. The effect of this over-shade is very delicate and beautiful when the lamp is lighted, while it is very ornamental in itself, especially on a lamp of wrought-iron, the black and yellow contrasting admirably. An over-shade of this kind sells for \$5 in the shops, but it may be made at home for much less.

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This must have been unique to say the least, but it proves that we may use anything which suits the fancy for decorative purposes.

The Japanese paper shade is within the reach of almost

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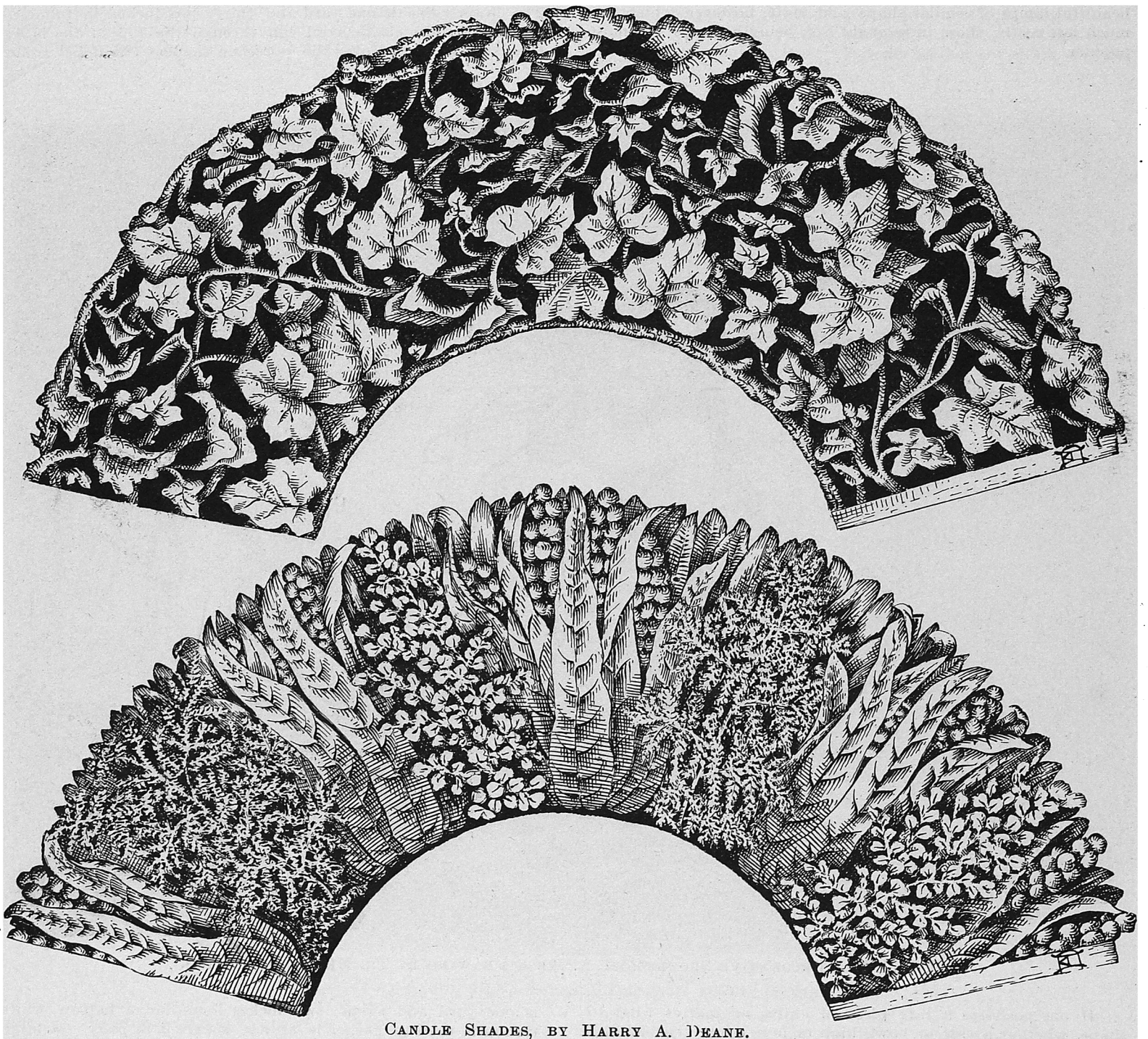
everyone, costing less than a dollar, and it softens the light without obscuring it. It is made upon a frame of reeds which give it firmness, and has all the gay coloring with which the Japanese love to decorate their work. A fringe of bamboo and beads finishes the edge.

A popular candle-shade is made of colored muslin lined with paper silk. A green fringe in imitation of grasses is first served upon the foundation, covering it entirely. This fringe comes in quarter yard lengths and is quite inexpensive. If the shade is to be yellow, buttercups with their long stems are sewed upon it, a row at the top and bottom and a few in between. The lining is then pasted in and the shade joined together, the cost being trifling. A pink foundation and lining and small pink flowers make a very effective shade, while a combination of scarlet flowers and the grasses is frequently seen.

There must be plenty of light, but it must be everywhere subdued; this is fashion's edict.

Where electric lights are used in any large room or assembly

THE increasing application to decoration in painting, molding and carving of direct imitations of natural types, the forms being only modified by the requirements of position and material, renderings distinct from conventionalistic treatment, has already been noted in our columns. Such imitation has its justification. The highest types of artistic decoration in the past were directly from nature, and yet afforded scope for the display of the individuality and genius of the artist, as in idealizing the human form by selection of component parts of the highest grace never found combined in any one living individual. In floral designs for walls and panels there remains for the artist in the effort of direct portrayal the grouping and subtlety of line and best disposition of light and shade, or such a disposition of forms and hues as to bring about the effect of shade. Gibbon in his carving directly imitated nature; the exigencies of the material in which he worked imposing a certain noble conventionalism on his work, whilst he kept the exquisiteness of form and vigor of growth, qualities apt to vanish in



CANDLE SHADES, BY HARRY A. DEANE.

hall, each glass globe should be enveloped in either pink or yellow tulle, which is the mellowing process required to make this brilliant light becoming.

AMONG novelties in glassware is a forked stem of plate glass supporting two vases, somewhat in tulip shape, but composed of serried ranks of small leaves in cut glass, the lower portion of each plain, the upper portion stained with ruby color. Meshes of brilliant white glass are made to enclose loosely inserted plain dark blue glass flower tubes that ride above them, the dull blue shining with good effect through the apertures.

Mr. W. W. Hunt, of Amherst, Mass., has been awarded the contract for heating the new City Hall Building in that city, and will use for the purpose two No. 5 "Gorton" House Heating Boilers.

unskillful hands. Imitation does not exclude omission of parts as to present only leading traits. Conventionalistic treatment of the design though evidently derived from nature, either does not indicate the natural type or it is simply suggestive of its source, or it clearly reveals the type with altered contours. In a word, although it may abound in beautiful forms it does not closely follow nature.

AMONG chairs specially constructed for the use of smokers is one with sliding seat and movable rail panel at back, which being attached to the seat moves with it, the angle determined on allowing of fixed adjustment. The equipments for smoking are in two drawers on each side beneath, and with their fronts flush with the supporting rail of the seat.